

PUBLIC PROGRAMS NEWSLETTER

Vol. 1, No. 1

March 1983

Editor Jane C. Beck

First Newsletter:

This is a first attempt at a newsletter for those folklorists working in the Public Sector. Hopefully it will serve as a way for us to communicate about what we are doing, our thoughts about it, our problems and our successes. The Newsletter is to serve us and the way it will function best is to have us make use of it. So please communicate your news, thoughts, and any suggestions. The next deadline is August 31st. However, that issue of the newsletter depends on demand. Because of a mix-up, the announcement for this publication never appeared in the AFS Newsletter. As a result only 13 people have sent in dues. I am assuming from the response at the meetings that this is something many of us want and I will send it to everyone who attended the Public Programs and Applied Folklore Sections. No one will receive the September newsletter unless a remittance has been sent in to Ormond Loomis, Treasurer, Florida Folklife Program, P. O. Box 265, White Springs, FL 32096. The cost of the Newsletter as it was established at the Public Programs Section is to be \$5.00 for 2 issues a year. If a program would like space at the exhibit table for displaying material and receive the Newsletter, dues are \$20.00.

Notes from the Public Programs Section: AFS - October 1982, Deborah Bowman Richards

1. A motion was carried concerning the function of the public program section -- that is, to produce a newsletter and take responsibility for maintaining a table in the book room at AFS.
 2. There was discussion about the treasurer's position; to handle money and keep records of membership. AAA keeps accounts of income/expenditures.
 3. Jane Beck was named editor of the newsletter.
 4. Discussion about the chairperson's responsibilities: working with the society to coordinate sessions.
 5. Much discussion about a dues structure: for newsletter and the table. The motion was finally carried for \$5 (newsletter only) and \$20 (newsletter and table).
 6. Ability to pay for table space was discussed. It was decided that one could volunteer to sit at table rather than pay. Up to the discretion of person in charge of the table.
 7. Ormond Loomis was elected treasurer of the section with the charge of keeping financial records and the list of membership.
 8. Hank Willett was elected as chair of the section with the charge of submitting the annual report, convening next year's meeting, and acting as voice for the section to the society.
 9. Yearly rotation for positions was suggested.
 10. Hank appointed David Cohen to take care of the table.
 11. Dues are to be sent to: Ormond Loomis, Treasurer, Public Programs Section, C/O Florida Folklife Section, P. O. Box 265, White Springs, FL 32096.
 12. Checks are to be made payable to: Public Programs Section, AFS
 13. Jane said that the information she wants for the first newsletter is general information sharing, calls for information, and views on issues -- be creative, whatever we want to know about. Send to: Jane C. Beck, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602 (802) 828-3291.
- The deadlines are February 28th and August 31st.
14. Hank raised the issue concerning differences in the Applied Section and the Public Programs sections -- expressed a desire for the Applied Section to become active more in accordance with its earlier goals -- was glad to see the renewed delineation between sections.
 15. Nick expressed a wish to make sure everyone received copies of the mailing list.
 16. Plans were made to enter an announcement of the newsletter and the section in the AFS newsletter.

17. Doris expressed interest in programs for next year - wants ideas for topics. Pre-meeting issues: code of ethics, copyright information, professional qualifications.
18. It was decided not to have a pre-meeting unless absolutely necessary.
19. The advocacy issue was discussed: should the section serve as an advocacy body - reference to the park service problem - no GS rating for folklorists. It was suggested that we take it up as a serious issue at next year's meeting. As far as the park service issue is concerned, it was felt that while the section might not make a big enough splash as a collective body, that individual efforts would surely have an effect. Whether or not the word folklorist got into Ormond's cultural conservation report was discussed.
20. Linda Morley asked whether or not the "institutionalizing" of public sector positions was a charge of the State of the Profession Committee and should be brought up to them. Charley said it was. This became a long discussion -- what to do when an individual in an agency is in trouble? Do we need a directory of public sector folklorists? Tim Lloyd talked about Pat Mullen's efforts to get records, exhibits, public activities considered through universities for tenure and promotion.
21. Alan Jabbour stressed that the difference between an individual and the position ought to be attended to in one's rhetoric in a situation where someone or a position is in trouble.
22. Linda raised the question about whether or not we can lobby on state stationery.
23. Jane said that the membership list would be published in the first newsletter.
24. Bob Teske and Bess Hawes announced the apprenticeship program--the deadline for block grant funds--1984 FY.
25. Also announced that the deadline for 1983 National Heritage Awards which is Oct. 31, 1982.
26. There was a motion carried to adjourn.

Minutes from Applied Folklore Meeting, Susan Eleuterio-Comer and Sue Manos-Nahwooksy

1. Discussed the need to decide whether or not to have an Applied Folklore Section.
2. Defined the differences between Applied Folklore and Public Sector Folklore. Considered Applied Anthropology to be similar to Applied Folklore in many ways.
3. Perhaps can work toward joint section with Public Sector Section.
4. Decided to do joint newsletter with Public Sector Section
5. Sue Eleuterio-Comer and Sue Manos-Nahwooksy volunteered to take notes on meeting and help organize for next year. Will also do a report to the newsletter (c/o Jane Beck) on what our status is.
6. We will put a notice in the AFS Newsletter about our meeting (Sue E-C and Sue M-N will do it). In notice, ask for people to get in touch with us if they are in applied folklore (i.e. Dave Huffard).
7. Jane Beck will do the joint newsletter at: Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602 (802) 828-3291.
8. We should have a joint section with the Public Sector people next year to decide if we should combine or remain separate. Neither group if separated will be exclusive.
9. Discussed the possibility of having Applied meeting next year as a formal panel or workshop. Some people felt that would be too formal and would not lend itself to open, easy discussion.
10. Discussed issues people would like to see covered next year at the meeting: alternatives to academic work for Applied and Public Sector, for example, doing museum work, working for historical societies, etc.
11. Public Sector and Applied Folklorists do not have their own journal and JAF seems biased against that type of material. Could we find an existing journal that is interested in this type of Folklore to publish our articles? There is a need for it and the fact that JAF should publish some of it was mentioned.
12. Request for everyone to contribute to the newsletter. Deadline is February 28. Money for the Newsletter should be sent to Ormond Loomis and all material sent should be typed.

13. Jane Beck requested a copy of the minutes.

14. Movement to adjourn.

Public Programs Exhibit Table:

During the annual meeting of the American Folklore Society in October 1982, twenty state and regional folklife agencies cooperated to present a display of materials they have been producing for use in public programming. In addition to sharing in the cost of renting an exhibit table in the book-exhibit room, the agencies also donated blocks of time during which their representatives were on hand at the table to answer questions about their work and to handle sales of items. Many Society members have since commented that this was the first time they had had the chance to see what public programming offices do. I wish to thank all the agencies for their generous support of this effort, and to encourage an even broader representation in the display that David Cohen of the New Jersey Historical Commission will be coordinating for the 1983 meeting. It is hoped that this type of exhibit will become an important annual activity of the Public Programs Section.

Doris J. Dyen, Folklife Specialist, Florida Folklife Program, 1982 Exhibit Coordinator

NEWS:

Alabama

Alabama Quilts: An exhibit of Alabama-made quilts collected by Robert and Helen Cargo of Tuscaloosa will be on display at the Montgomery Museum of Fine Arts from September 23 to November 28. The 40 quilts in the exhibit range from 20 to 150 years old. This same collection was at the Birmingham Museum of Art from December 1980-January 1981. An illustrated, 92 page catalogue of the exhibit was produced by the Birmingham Museum and the State Council on the Arts and Humanities.

Folk Pottery Exhibit Planned: The Alabama State Council on the Arts and Humanities has received a grant of \$22,000 from the Folk Arts Program of the National Endowment for the Arts to help support a major exhibition and catalog of Alabama Folk Pottery from 1820-1982. Hank Willett will direct the project and edit the 80-page catalog. The exhibit is scheduled to open at the Montgomery Museum next summer.

Alaska

Suzi Jones, Director of the Traditional Native Arts Program in Alaska announces two new publications, both edited by Suzi and published by the Alaska State Council on the Arts. Eskimo Dolls, an exhibit catalog features the work of eighteen native dollmakers representing several regional styles. There is an introduction by Suzi Jones, photographs of the artists and their work, an illustrated essay on Eskimo Dolls by Susan W. Fair and a Bibliography, 75 pp.

The second publication is Native Arts Issues 81/82 which grew out of two statewide conferences: 1) "Seeing with the Native Eye" held in February, 1981 at Anchorage to discuss issues involved when native arts and cultural traditions are presented in a public format. The first section of this publication are the transcripts of the eleven speakers at the conference; and 2) "Wherewithal: Resources for the Arts in the 80's" in April, 1982 and consists of a talk which takes up the significance of the arts of indigenous culture to society. The third segment of the publication examines the issue of native arts programming in Alaska, both resources and needs. This section summarizes some of the results of a survey undertaken by Alaska State Council on the Arts' Traditional Native Arts Program. 76 pp.

Idaho

Our third and final regional "Working Together" Conference/Exhibition will be taking place in Pocatello, April 8-9. (The first two were in Boise and Coeur d'Alene.) These conference/exhibitions are a joint project between the Oral History Center of the Idaho State Historical Society and the Idaho Commission on the Arts. The format may be of interest in other states trying to work out cooperative ventures between various agencies. Friday is taken up with an academic type of conference. Friday evening there is a program of traditional performing arts from the local region (in Pocatello's case, southeast Idaho). All day Saturday there are displays of model projects and live, ongoing folk arts demonstrations with local folk artists. Short talks by directors of local projects are interspersed over the course of the day. The purpose of the project is to achieve greater cooperation between academicians and local enthusiasts---to encourage them both to make use of and assist each other. Thus, "working together." This project was funded by the NEH and NEA.

In February we are releasing a record of Mexican-American music from southern Idaho entitled "Soy Mexicano." Fieldwork was done by David Kilpatrick in 1981. The record will be available both here at the Commission and through the Institute of the American West in Sun Valley. This project was funded through the NEA.

NEWS:

Idaho

Our slide/tape series is now available for public use.

Steve Siporin, Idaho Commission on the Arts, 304 West State St., Boise, ID 83702

Indiana

Betty J. Belanus, State Folk Arts Coordinator for the Indiana Arts Commission, Indianapolis, is currently under a pile of work relating to the February 1 grant deadline at the Arts Commission. Along with Folk Arts, Betty handles the Literature and Expansion Arts categories. No fieldwork or other fun until at least May!

Before February 1, Betty was very busy disseminating information and applying for an NEA grant for program funding. She put together a new, multi-page brochure for the Folk Arts Program, and published an article entitled "Identifying Folk Art in Your Community" in the statewide Indiana Historical Bureau Bulletin (November issue). She is also putting the finishing touches on a slide-tape program describing the Folk Arts Program and some of its projects.

The NEA grant project, submitted at the January deadline, will begin---pending a hopefully positive decision by NEA---in July. The project involves research and programming in the areas surrounding six local libraries around the state. Betty will be hiring two fieldworkers and a student intern to help with the project.

Providing no financial disaster befalls the Indiana Arts Commission, the Folk Arts Coordinator position will be continued with Arts Commission funds after the third year of special NEA funding for the position runs out in October 1983.

Public Sector Folklore Dissertation: Betty J. Belanus has started gathering materials for her dissertation. The topic of the dissertation is "evaluating public sector folklore projects," using the Tennessee State Parks Folklife Project (summers, 1979-82) as a case study. Belanus will examine the two common components of most public sector folklore projects, fieldwork/documentation and public presentation/interpretation. She welcomes all comments, ideas on materials, or suggestions from fellow public sector folklorists.

Betty Belanus, Indiana Arts Commission, 155 East Market St., Suite 614, Indianapolis, IN 46204 (317) 232-1533.

Iowa

Diary of a State Folk Arts Exhibition: Now that the Iowa folk artists show is on the road, I'm having time to reflect on the last year. I've been going over my notes and calendars, cataloging slides and negatives, and in other ways getting ready to push into the next phases of this project.

The task I began a year ago was to survey the state and assemble a folk art show. I was given less than a year to complete the task.

The first assignment was to define folk art for a news release, familiarize myself with existing networks of knowledgeable people, and find out who lives in Iowa and where. My contacts at first were with people associated with historical and ethnic museums. The plan at that point was to locate folk art in museum collections and borrow it for the exhibition. To that end I looked at collections at the Czech, Norwegian, Mennonite, Dutch, and Amana museums. I visited Old Threshers, Living History Farms, various county historical museums, and the State Historical Museum. I also went to antique shops, hobby supply stores, consignment shops, and senior centers. And I followed my nose and other leads to interviews with artists.

After approximately two months of work, I saw the necessity to narrow the project to fit the time budgeted. Identifying and borrowing folk arts pieces from museums seemed too ambitious: documenting historic pieces would be a huge task. Furthermore, negotiating to borrow promised to be a drawn-out process. Interviewing living artists and obtaining their work held greater promise.

From May to late October I spent approximately forty days doing fieldwork in all parts of the state. In addition I was assigned to work with the Iowa Arts Council's Touring Arts Team. The two weeks spent on the TAT proved to be very productive in terms of meeting folk artists in various parts of southern and western Iowa. I showed slides of Iowa folk art and asked for help in locating artists in each of the six towns we visited. I learned something about community taste and met many artists.

In most cases I didn't acquire the objects upon first meeting because I thought it important to see the field before making final selections. The decisions were made on the advice of a number of people, but in the end I had to make the selection. The cushion

NEWS:

Iowa

of having a committee make the decisions was not possible due mainly to time constraints. Once the selections were made I travelled the entire state from late October until mid-December and borrowed the objects while seeking additional information and insights from artists.

The criteria for selection was to present a sampling of what Iowa folk artists do today. The sample is geographically, ethnically, occupationally, and religiously diverse. Many media and techniques are included. The artists learned what they do in a variety of ways and do it for a host of reasons. Many of the labels of folk art study can be applied somewhere in the exhibit: traditional, ethnic, individualistic, and revival. Most important to me was finding people who are sincere in their efforts to express themselves or their culture. I didn't seek the best as much as I sought the typical, but the uncommon was included along with the kinds of things which "everybody" is familiar with. Local acceptance was an important consideration, too.

It wasn't an easy show to install in the Capitol rotunda. The building is extremely large, ornate, and heavily trafficked. Lighting is poor for an exhibit and there is no wall space. Because of the historic nature of the building all plans had to be approved in advance to ensure that we wouldn't inadvertently damage something. Security was a serious problem, too. To solve these problems we had all the light bulbs changed, built panels to hang framed items, and put nearly everything under plexiglas or on platforms beyond barriers. Capitol security and volunteers kept an eye on the show.

The installation came off because of the cooperation of the entire Arts Council staff, the help of scores of volunteers, and the aid of other state agencies. With the exception of a few plexiglas display units, we borrowed or built all of the display units. Staff members did all the framing and basted the textiles to cloth backings. Our painting party seemed to last a week. A group of local women sewed muslin tubes to the quilts for hanging. Moving the exhibit in and out of the Capitol was done on weekends by the Arts Council staff with the help and equipment of a local moving company. Ethnic treats, milk punch, and folk music was donated for the reception. Thirty-two of the seventy artists represented in the exhibit paid their own way to the opening which was documented by four volunteer professional photographers. Careful records were kept of all donations of labor and materials.

The volunteer method is difficult, requiring hundreds of phone calls and letters; nevertheless, by doing it this way we saved money and gave lots of people reason to feel proud for sharing in a big event.

Steve Ohrn, Iowa State Arts Council, State Capitol Complex, Executive Hills, Des Moines, IA 50319

Kansas

Radio Series: The Kansas State Historical Society in conjunction with the radio station KSAC at Kansas State University will present a series of six half-hour radio programs exploring the traditional music of various cultural groups in Kansas. The programs are scheduled to air throughout the state this spring. Programs will focus on the musical performances of and interviews with various Kansas folk musicians. The script of each program will also explore the definition of folk music as well as examine the experiences of each cultural group in Kansas. The following programs are currently being developed:

1. The tradition of Anglo-American fiddle music continues to be strong within the state. Amos Chase of Grantville, Kansas will be the featured performer for this program. As a boy, Amos began playing the old fiddle tunes which had been handed down from generation to generation. Over the years, he has won over 40 trophies and ribbons and holds numerous fiddle championship titles.
2. "Hochzeit" means wedding in German, and in keeping with a long-standing tradition, The Old Time Hochzeit Band, featuring Bruce Pfeiffer of Topeka has provided music for weddings for over ten years now. Bruce's grandfather brought the music to Kansas from Russia shortly before the turn of the century. Bruce began playing accordin at age seven but later took up the hammered dulcimer "to keep up the family tradition."
3. Mariachi music can be heard at Mexican celebrations throughout the state. This type of music is very emotional. According to Teresa Cuevas of Topeka, Kansas it allows you to release your feelings. Teresa and her sister began playing music at a very young age although it was through her involvement with Our Lady of Guadalupe Church that she began playing the traditional Mexican music with other members of the community. She is currently a member of the Nuevo Mariachi Estrella which plays not only for social functions but also for Sunday mass.

NEWS:

Kansas

4. In 1900 Croatian immigrants began to settle in the Strawberry Hill area of Kansas City, Kansas. With them they brought their Tamburitza music. The name refers to the family of instruments, the "tamburitza," which resemble lutes and are held like guitars. Ed Grisnik has been playing Croatian music since he began playing with relatives at dances as a young child.
5. In the latter part of the 19th century Southern Blacks began migrating to Kansas. Today the Black population is concentrated in the urban areas of the state. JoAnn Dangerfield grew up in Bonner Springs as the daughter of a Baptist preacher. JoAnn was one of the original six members of the New Light Inspirational Choir which was formed in 1950. Today JoAnn is proud to see the next generation of her family sharing the word of the gospel through music.
6. There is a fine line between what is commonly referred to as popular music and that identified as folk music. Music that was once popular often enters into oral tradition. Ralph Smith of Topeka has played the harmonica for nearly ninety years, learning all of his music by ear. Over the years, he has played in 14 states and performed on radio and television. In the 1920's he recorded for Puritan and Paramount records in Chicago.

Kansas Folklife Festival: This year's Kansas Folklife Festival, to be held in Ci-Co Park, Manhattan, April 23-24, will be expanded in several areas, according to festival coordinator Carol Smith.

The crafts area will receive special emphasis this year with demonstrations of such occupational crafts as post rock cutting and blacksmithing, as well as handicrafts such as lace work, basket weaving, and quilting. In order to emphasize the educational aspects of the festival, hosts stationed with each craftsperson will help explain the work and attempt to stimulate conversation between on-lookers and the craftsperson.

Several more musical groups will perform at the festival this year and a larger variety of ethnic foods will be available. Plans are being made to expand the activities area with traditional games that will appear to all age groups.

The festival will again be sponsored by the Division of Continuing Education at Kansas State University. For more information contact: the KSU Conference Office, 1623 Anderson, Manhattan, KS 66502.

Slide Tape Program: We are currently in the process of developing a slide-tape program which explores the definition of "folk art" and how it applies to the cultural heritage of Kansas. The sound track includes excerpts from musical performances and taped interviews with contemporary Kansas folk artists, as well as voice-over narration. The program is illustrated with slides of traditional Kansas artists and their work. A two projector program, as well as a simplified single projector program are being developed.

The single projector program will be made available to schools and local organizations as an educational tool. The two projector program will travel with the folk arts coordinator and will be used this summer in conjunction with six public programs. We have applied for and received a mini-grant from the Kansas Arts Commission to help cover the expenses of these programs. The public programs, which will include performances and/or demonstrations by traditional artists will be developed to meet the needs of the host community.

Jennie Chinn, Kansas Folk Arts Coordinator, Kansas State Historical Society, 120 West 10th, Topeka, Kansas (913) 296-4275

New Jersey

Rita Moonsammy began working as the Folk Arts Coordinator for the New Jersey State Council on the Arts on January 17, 1983. The Folk Arts Coordinator position will be part-time through June 1983. During this period plans will be drawn up for a New Jersey State Council on the Arts Folk Arts Program. They hope to sponsor field work and documentations as well as programs and publications to encourage understanding or appreciation of New Jersey folklife. At the same time Rita will continue as folklorist for the Folk Artists-in-Education program and will help coordinate the the New Jersey State Council on the Arts participation in the Smithsonian 1983 Festival of American Folklife focus on New Jersey.

Moonsammy writes the following about her Folk Artists-in-Education program:

During October and November, Cumberland County Library in Bridgeton was the site of an innovative folklife program sponsored by the New Jersey State Council on the Arts Folk Artists-in-Education Program. "Boats and Bivalves" introduced a group of middle school-aged students to the skills of the folklorist and the life of the South Jersey oysterman.

NEWS:

New Jersey

On eight consecutive Saturday mornings, the class met with several craftsmen in a Folk Artist's Residency format, which gives students the opportunity to experience both the skills and the person of the craftsman. John Dubois, who worked on oyster schooners in Cumberland County boatyards, helped them share the experience of working with wood. Under his direction, each student made a replica of a trailboard, the decorative wooden nameplate that adorned the bowsprit of sailing vessels. Fenton Anderson, one of the few working oystermen in Port Norris who dredged under sail, took the class on a tour of the Bivalve docks and his 1909 oyster schooner, the "Martha Meerwald." A group of shuckers, led by Joseph Gibbs, demonstrated "breaking" and "stabbing," two methods of opening oysters, and sang the traditional hymns that have been sung in shucking houses for a century. Finally, students helped Gibbs prepare a typical shipboard meal of "boat soup," biscuits, and cake.

Each week, groups of the students took life histories, recorded oral texts of stories, language, songs, and recipes, and photographed craftsmen and artifacts. Their collections will be organized into a display for the library foyer and a written record for the New Jersey Reference Room.

The course, which was taught by Cumberland County librarian Susan D'Ottavio and NJSCA Folk Artists-in-Education folklorist Rita Moonsammy, is part of the Cumberland County Folk Artists-in-Education Program. It began in February, 1982, with fieldwork and will continue into 1983 with a graduate course for Cumberland County teachers. The project is co-sponsored by the National Endowment for the Arts. County sponsors are the Cumberland County Continuing Education Council and the Cumberland County Cultural and Heritage Commission.

Placing the Folk Artist's Residency in a library is a response to the NJSCA goal of developing alternative sites for educational arts programming. Plans for future programs in the Cumberland County project include workshops for Girl Scout leaders and a version of "Boats and Bivalves" for adults.

A second program begins January 19. NJSCA, Glassboro State College and Cumberland County Continuing Education Council are co-sponsoring a graduate course which will introduce South Jersey elementary and secondary teachers to folklife concepts and area resources, and provide direction and funding for the presentation of folk artists in the teachers' own classrooms in April and May 1983. During the first six weeks of the course, folk artists and craftsmen representing Delaware Bay oystermen, Seabrook Estonians, and coastal area trappers will visit the class.

Rita Moonsammy, Folk Arts Coordinator, New Jersey State Council on the Arts, 109 West State Street, Trenton, NJ 08625 (609) 292-6130

Jewish-American Folklife Symposium: The New Jersey Folklore Society will present a symposium titled "Jewish-American Folklife" on April 17, 1983, at the YM-YWHA of Metropolitan New Jersey in West Orange. It is cosponsored by the UM-YWHA, the Jewish Historical Society of Central Jersey, the Jewish Historical Society of Trenton, and the New Jersey Historical Commission. The program is supported by a grant of \$6,995 from the New Jersey Committee for the Humanities.

The keynote speaker will be Barbara Kirshenblatt-Gimblett of New York University and the YIVO Institute for Jewish Research, who is an expert on Ashkenazic Jewish folklore. Concurrent sessions will be held on "Jewish Women's Rituals," "Sephardic Folklore," "The Ashkenazic Folk Music and Dance Revival," "Jewish-American Folk Art," and "Jewish Folklife in New Jersey."

The speakers include Chava Weisler of Princeton University on women's rituals among Ashkenazic Jews; Faye Ginsburg of the City University of New York on women's rituals among Sephardic Jews; Samuel G. Armistead of the University of California at Davis on Hispanic and Balkan Elements in Sephardic folklore; Hakki Obadia of Greenlawn, Long Island, on the influence of Arabic music on Jewish Middle Eastern music; Robert W. Snyder of New York University on the Paterson Yiddish Folk Chorus; Mark Slobin of Wesleyan University on the klezmer revival; Lee Ellen Friedland of the University of Pennsylvania on reconstructing the Ashkenazic folk dance tradition; Alice M. Greenwald of the Museum of American Jewish History in Philadelphia on Jewish ritual art as a reflection of cultural assimilation; Gerald C. Wertkin of the Museum of American Folk Art on Jewish folk art expression in America; and Rita Moonsammy of the New Jersey State Council on the Arts on a South Jersey woodcarver.

Commentators include Yael Zerubavel of the City University of New York, Shalom Staub of the Pennsylvania Heritage Affairs Commission, Toby Blum-Dobkin of Columbia University and Jayne Guberman and Lynda Burack Novick both of the University of Pennsylvania. The sessions will be chaired by Gertrude W. Dubrovsky of Princeton, Ruth Patt of the Jewish Historical Society of Central Jersey, Edward S. Shapiro of Seton Hall University, Jean C. Hershenov of the Monmouth County Library, and Joseph Brandes of William Paterson College.

NEWS:

New Jersey

A media session will feature a slide/tape presentation titled "Jewish Immigrant Poultry Farmers in Rural New Jersey" by Rita Nannini and Stephanie Finns and a videotape titled "In Her Hands: Women and Ritual" by Faye Ginsburg, Diane Winston, and Lilly Kharrazi.

Registration is \$2.50 per person. A Sephardic luncheon is available at \$6.00 per person. Reservations for the luncheon must be received by April 8. Checks should be made payable to Jewish Folklife Conference, c/o New Jersey Historical Commission, 113 West State Street, Trenton, NJ 08625. For further information contact David S. Cohen, Coordinator, Folklife Program, New Jersey Historical Commission (609) 292-6062.

North Dakota

The North Dakota Council on the Arts has just published Iron Spirits edited by Nicholas Vrooman, Folk Arts Coordinator and Patrice Marvin. This well illustrated book considers the heritage of the blacksmith-created iron grave crosses which originally were prevalent in the Black Sea area of southern Russia and were brought to North Dakota predominantly by Catholic German Russian immigrants in the 1880's. 116pp. 86 photos.

Ohio

Peoples and Cultures is currently involved in a cooperative project entitled the Heritage Program, supported in part by grants from the Cleveland Foundation and the Gund Foundation. This is a joint program of We Clevelanders (part of the Community Relations Board of the City of Cleveland) and the Department of Community Involvement (Cleveland Public Schools). In the classroom, schoolchildren hear presentations on Cleveland's ethnic history and see performances of ethnic and traditional American folk arts. Peoples and Cultures provides out-of-school experiences with slide presentations on folk art at its gallery space, and a bus tour of significant folk-cultural spots in the city. For further information, contact Connie Wolcott, Tour Program Manager, or Egle Victoria Zygas, Executive Director at Peoples and Cultures, 1330 Old River Road, Cleveland, OH 44113 or call (216) 621-3749.

Pennsylvania

Conference Notes: Forums on public sector folklore are included in the programs of the 1983 meetings of the Pennsylvania Folklore Society and the Middle Atlantic Folklife Association. Shalom Staub (Director of State Folklife Programs, Governor's Pennsylvania Heritage Affairs Commission) has organized and will chair both panels.

Participants in the panel, "Folk Arts Programs for the Public," Pennsylvania Folklore Society (March 12, 1983, Pottsville, PA) include: Jeannette Lasanski, Director, Oral Traditions Project, Union County, PA; Carole Boughter, Director, Folklife Center of International House, Philadelphia; Carla Hausman, Goschenhoppen Historians (Goschenhoppen Festival); Annie Morgalis, Lithuanian Folk Artist, and Lithuanian Commissioner on the Governor's Pennsylvania Heritage Affairs Commission.

The purpose of this forum is twofold: to highlight a variety of public programs which present Pennsylvania's folklife and folk arts traditions, and to discuss the impact this work has on the communities, the folk artists, and the artistic traditions.

Participants in the panel, "Folk Arts Programming in the Public Sector," Middle Atlantic Folklife Association (April 9, 1983, Salisbury, MD) include: Charles Camp, Maryland Arts Council; Robert Teske, National Endowment for the Arts; Mary Hufford, American Folklife Center; Rita Moonsammy, New Jersey Council on the Arts; Roderick Moore, Blue Ridge Institute, VA; Ray Allen, University of Pennsylvania; Carole Boughter, Folklife Center of International House, Philadelphia.

Participants represent the range of local, state, regional, and federal agencies involved in public sector folklore in the Middle Atlantic region. Three broadly defined issues were selected for this forum: funding, community impact, and the possibilities and realities of regional projects within or encompassing the Middle Atlantic region. "Funding" may refer to public and private funding sources and strategies as well as issues surrounding the marketing of folk arts. "Community Impact" will address the consequences of specific programs on a local community as well as the concerns of advertising and public relations. The question of regional projects will inevitably address the issue of cultural vs. political boundaries.

Shalom Staub, Director of State Folklife Programs, Governor's PA Heritage Affairs Commission, 309 Forum Building, Harrisburg, PA 17120 (717) 783-8625

NEWS:

Rhode Island

In Rhode Island, the South County Project, funded by the National Endowment for the Humanities with six state co-sponsors, is just past the midpoint. We are continuing to document South County (i.e., Washington County) folklife and oral history through both fieldwork and the use of printed sources, archives and local collections of various sorts. For the past several months we (myself and the project's two interns, James Clements and Dawn Dove-MacKenzie) have been sharing the results of our work with the local community through small workshops and presentations. The task before us during this final year is to publish several small pamphlets or booklets on contemporary folklife in the area, mainly for use by the state's social service network, community planners and educators.

I am happy to report that the state Humanities Committee awarded the Rhode Island Historical Society--whose library houses our Folklife Archive--a grant of \$6,640 to organize, catalogue and index the materials accumulated since 1979, when the Rhode Island Folklife Project was initiated by the American Folklife Center. Carole Bell has been hired to accomplish this tedious task on a part-time basis. She is attempting to reconcile the folklorist's lexicon with the Library of Congress subject headings and would appreciate hearing from others who have dealt with this or a similar problem. Perhaps you could send us a listing of your retrieval categories.

I am not so happy to report that tight money and austere budgets have, at this moment (early January), left the future of a state folklife program in doubt. By the time this newsletter is circulated the prognosis, for better or worse, probably will be more clear. I know that other public sector folklorists have faced or are now facing this particular problem. All suggestions regarding strategies, tactics, alternatives or arguments in favor of a continuing state folklife program--even in the face of economic hard times--will be accepted most gratefully.

Michael and Carole Bell, The Rhode Island Folklife Project, The Old State House, 150 Benefit Street, Providence, RI 02903 (401) 277-2669

Utah

The main news around here, as usual, is that we are busy with projects. The most exciting is one which documents the music of four families in Carbon County, Utah. From the fieldwork nearly completed, recordings and a booklet of essays and musical descriptions will be published. Alicia Gonzalez has been working with Johnny Whelen and the Mexican-American community, Steve Siporin with the Nick family and the Italian community, Richard March with Tony Kokal and the Slovenian community, and I am working with a man named Fame Price who is a Mormon cowboy from the county. We hope to have this project complete by Fall 1983.

We are also making a short documentary film on a Tongan family in Salt Lake City, the Kini Kinis. This project is supported through a state humanities grant.

We are also planning the Fife Folklore Conference, June 13-17 at Utah State University. This year's conference faculty will include Barre Toelken, Roger Welsch, Jay Anderson, Jan Brunvand, Bert Wilson and others. Also, public sector folklorists from the west are gathering concurrent with the conference. For information please call or write our office.

Carol Edison has recently completed a video tape which portrays folklife of southern Utah through performance and demonstration at the Southern Utah Folklife Festival. The tape is being used extensively by schools and formed the base for a successful lecture series held this fall in southern Utah.

Hal Cannon, Utah Arts Council, 617 East South Temple, Salt Lake City, UT 84102
(801-533-4895)

Vermont

In Vermont we are at the critical point where the Folk Arts program goes from NEA support to a permanent program. Hopefully we can make that leap -- but in Vermont it is a very long one.

In November there was a conference called by Governor Snelling on the future of Vermont's Heritage. Due to the folk arts program, one of the areas focused on was Vermont's intangible cultural heritage. A hundred delegates met for two days and came out with a number of resolutions. One which came out with a top priority and which was passed unanimously was that a State Center for Traditional Culture be established "to serve as an archive, to research and document traditional culture, to work with educational programs and local historical societies in the use of traditional materials, to share information, and to

NEWS:

Vermont

'package' (through slide/tapes, video tapes, radio programs, records, booklets, exhibits, festivals, etc.) research so that it can be used by teachers and local groups and enjoyed by the general public." Unfortunately there is no money behind the resolutions. There is hope, however, that there may be a small amount forthcoming for a top priority resolution, particularly if the Governor wants to give his conference any major significance.

The Vermont Council on the Arts has taken the bull by the horns, invited a number of people who are in positions to facilitate the establishment of the Center to recommend the purposes, structure and funding for this effort. A consultant, Peter Cook, director of exhibits at Plimoth Plantation, has been hired to talk with institutions around the state to establish the extent of their interest and participation in such a program and then he will make a report to the steering committee. Meantime the VCA has sent me to look at three other programs: the Center for Southern Folklore, the Center for the Study of Southern Culture and the Florida Folklife Program. I have returned to Vermont all charged up and if we can't establish a program it won't be for lack of trying. At least at the moment the power of positive thinking is important. By the next Newsletter I hope things will be as positive.

Jane C. Beck, Vermont Folklorist, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602 (802) 828-3291

APPLIED FOLKLORE SECTION

The Applied Folklore Section will convene at the annual AFS meeting in Nashville. We hope to work more closely with the Public Programs Section this year and urge members of the sections to try to attend both section meetings if possible. The Applied Section has included a variety of issues in their discussions in past years: ethics, economics (paying folk artists, getting grants, etc.) advocacy by folklorists, and public presentations. We have proposed a forum for this year on "Defining Folk Arts for the Working Folklorist," and a second forum on "Professional Alternatives for Folklorists" is being explored. We will again focus on the need for increased publication of articles on applied and public sector work. Co-chairs of the section for this year are Susan Manos-Nahwooksy and Susan Eleuterio-Comer.

NATIONAL ENDOWMENT FOR THE ARTS

1. The National Endowment has recently reshuffled its regional representatives. A list follows. The Regional Reps work full-time in the field for the Endowment and can provide technical assistance or advice when called upon. Coordinators might want to consider notifying their representative about upcoming special events, requesting them to do site visits and/or evaluations especially concerning fiscal and managerial problems, and generally consulting with them. The regional representatives act in a liaison position between the larger arts field and the Endowment, and it seems possible that they could help us in various ways if they were clued in more consistently.

2. The next meeting of the National Association of State Arts Agencies will be in New Orleans, Louisiana on October 28, 29, 30, 1983. As of this writing, the meeting's general theme will be cultural pluralism, and it appears more than likely that the Folk Arts program will be invited to participate. A panel of representative folk arts coordinators is one possibility since such a group could present information of greatest interest in NASAA terms. While this planning is going on, Folk Arts is preparing to do an overall study of the state folk arts programs and activities, coordinator by coordinator. This will, we hope, result in a document that can be presented at the NASAA meeting. You will hear from us directly when our preliminary questionnaire is ready; we promise to try not to burden you, but we will be asking for some figures and for some information that can be compared across the board in hopes that the project will be useful to all.

Regional Representatives

John Wessel, 2 Columbus Circle, New York, NY 10019 (212) 957-9760
Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Delaware, West Virginia, Virginia, District of Columbia, Virgin Islands and Puerto Rico

Robert Hollister, P. O. Box 54346, Atlanta, GA 30308 (404) 874-1099
North Carolina, Kentucky, Tennessee, South Carolina, Georgia, Alabama, Mississippi, Louisiana and Florida

Bertha Masor, 4200 Marine Drive, Chicago, IL 60613 (312) 935-9530
Michigan, Wisconsin, Illinois, Indiana and Ohio

NATIONAL ENDOWMENT FOR THE ARTS

Regional Representatives

Romalyn Tilghman, 4325 14th Avenue, So., Minneapolis, MN 55407 (612) 822-5090
North Dakota, Minnesota, South Dakota, Nebraska, Iowa, Kansas, Missouri
Oklahoma, Arkansas and Texas

Terry Melton, 601 Belmont Ave., East - #F-6, Seattle, WA 98102 (206) 322-7465
Washington, Montana, Oregon, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona
and New Mexico

Virginia Torres, 3500 White House Place, Los Angeles, CA 90004 (213) 385-3990
California, Alaska, Hawaii, Guam, American Samoa, Northern Marianas

ISSUES:

Fieldwork: Towards a Dialogue on Fieldwork

One of the oft-repeated comments about public sector folklorists is that we do lots and lots of fieldwork. I hear that we "are in touch with what's going on," that we have "more field experience" than many of our colleagues, that we "know how to find 'all those people';" in short, that we are seasoned, active fieldworkers. While I wish neither to validate or disagree with that image, I do think it might be profitable to get some fieldwork dialogue going in this Newsletter. After all, fieldwork (whatever that is) seems to be our stock in trade. Let's worry about it some.

In the first place, I'd be interested to know how many of you all do a whole lot of expeditionary fieldwork. By that, I mean, do you actually go to a place, stay there a certain amount of time, and devote yourself to fieldwork during that time? Is that all you do in the way of fieldwork? I find myself doing a lot of fieldwork, or at least preliminary fieldwork, by just being around. People come to me; I stumble across people. After many years, I'm still getting wild surprises in my home base of Tucson.

If you do go cold into a community, how do you start out? Bert Wilson once told me that he often spends part of a day in the local cemetery. When he's through, he knows which are the older families, what some of the economic and ethnic divisions are, and even which families seem to maintain older traditions. Some folks go to barbershops. Worth Long, with his major experience in the South, drives around looking in back yards for quilts on the line, piles of wood shavings, or other signs of craft activity. In Arizona, I concentrate on front yards, looking for mailbox supports, outdoor shrines and other public signals of identification with tradition. What do some of you do?

I am a public sector folklorist who works for a University archive. I find that when I'm collecting for the archive, I work with very different people than I do when I'm trying to organize a festival, an exhibit, or some other program. Many of my most exciting archival informants are totally unsuited for public presentation, and it appears that that might work both ways. Of course, there are good reasons for this. For the archives, I'm seeking information, and it doesn't really matter whether the owner of that information is a good performer or not. Performance is important for public presentations, of course. So is personality -- there's no point working with people who don't want to be worked with, or who find it difficult to accept the necessary conditions of public presentation.

So it seems to me that, before we can do effective fieldwork we must have a clear idea of what (and whom) we're looking for. Program organizers who have tried to use general survey data to find festival performers may know what I'm talking about. Any comments?

Another side to this last point seems to me to bear on ethics. In my opinion, a lot of what I do involves imposing on people. A total stranger, I try to move into their lives and extract information. What do they get out of this? If I'm working on a program; that makes some sense. In my present archival situation, I have that to fall back on -- I can say that what they do is going to be filed permanently in the state folklore archives and will be available for future generations. But back when I was pretty much of a private citizen, I found a real ethical problem in pestering folks with a camera or a tape recorder. Does anyone out there relate to this?

I have raised several possible points for discussion. I'd like to see some thoughtful writing on any one of them, or on some completely different point. I suspect I'm not alone among you in my occasional feelings of isolation -- and I also suspect that many of us wrestle with many of the same problems. So this might prove useful as well as fun.

Jim Griffith, Southwest Folklore Center, University of Arizona, 1524 East Sixth Street,
Tucson, AZ 85721

ISSUES:

Further Towards a Dialogue on Fieldwork

The next few paragraphs are less a response to Jim Griffith's comments than they are a response to Jim's invitation, "Let's worry about it some." How can one turn down an invitation to do some good old-fashioned worrying. He who doesn't worry appears not to care. Jim's invitation is hard to turn down.

I find that I do a lot of fieldwork. Sometimes it's specifically-directed; other times it's more of the "being around" variety. I do visit local cemeteries like Bert Wilson does, partly to hunt ceramic gravemarkers and Alabama's two hundred or so prominent pottery surnames, and partly to get a feel for those economic, ethnic and religious distinctions. I can't say that I'm either a "front yard man," like Jim, or a "back yard man," like Worth, *although I'm sure I have utilized both approaches from time to time.*

Now, for the worrying. Despite some differences in the final product I don't think that there are major differences between academic fieldwork and public sector fieldwork (nor do I think there should be major differences). Both types should be scholarly, and both should be sensitive to the potential human impact. The university folklorist and the public sector folklorist take the folks out of "folkland" and place them into another setting. The distance between the festival stage and the scholarly journal article may not always be so great. The academic folklorist and the public sector folklorist are both cultural interpreters. Only their audiences differ. Research and fieldwork are the tools of all folklorists.

As cultural interpreters we are cultural manipulators. Sometimes this manipulation is rather evident. A certain woodcarver in north Alabama was working in obscurity seven years ago, making gun stocks, wooden plow parts, walking sticks, and miniatures of Florence farm wagons and Chattanooga plows, common farm implements in the north Alabama county in which he grew up. He was "discovered" and very successfully participated in some Folk Artists in Schools programs. This led to an appearance on Huntsville television, several local newspaper articles, and a feature in the state forestry association's magazine. Soon this woodcarver's business increased dramatically with request orders from all over north Alabama. Two years later he not only had a new color television, but a garage full of power tools; and he was busy at work on Elvis Presley miniatures.

In other situations the manipulation is less evident. It would be presumptuous to think we were the only factor in cultural impact. Television, technology and economics all produce a more profound impact; yet, folklore fieldwork is one of the few culture manipulating factors that is actively and consciously exercised.

This creates issues worth worrying about. The public sector folklorist is an advocate who needs to take seriously his role of "taking care of the tradition," whether he views his role as preservation or the mitigation of potentially-disruptive forces. At the same time he is engaged in validation exercises, that is, validating certain traditional expressions through documentation and presentation. At times validation and advocacy can be at odds. It is possible to validate a tradition and damage an individual who may not be prepared to deal with increased attention. By the same token one can often aid an individual and hurt a tradition.

As public sector folklorists we must take seriously our roles as cultural brokers, engineers, or manipulators, for despite pretensions of protecting and not manipulating, this very attempt at protection is manipulation in the first degree; but folklorists are trained to do so, and, in most cases, feel a sense of mission to do so. Taking this role seriously necessitates evaluation, historical case studies, the development of a theoretical framework, and a constant assessment of how public sector folklore work is affecting individual cultures and individual lives.

Let's worry about it some more.

Henry Willett, Alabama State Council on the Arts and Humanities, 114 North Hull Street, Montgomery, AL 36130

Fieldwork

I, like Jim, feel that issues of fieldwork are central to all of us. My main problem with fieldwork is that I don't get enough time to do it. I generally have a New Year's resolution each year, along with losing weight, to do a day a week of fieldwork. I, frankly, don't get to do fieldwork on this regular basis. When I get out, it is usually in concentrated time blocks. I inevitably say to myself after I'm in the field, "Oh, so this is why I do what I do." One reason that I don't do it more is that, unlike Jim, who heads an archive, I am generally producing specific projects. To collect, purely for archival purposes, is new to me. We have now established an archive, so collecting data unrelated to current projects may be increased in importance.

ISSUES:

Fieldwork

As a young fieldworker, I was always surprised when Austin Fife would tell me that he and Alta spent one hour in the field to four putting the material into archival form. I now know that this ratio is far expanded when public projects are the outcome of fieldwork.

I fear that most public sector folklorists' field data is very poorly catalogued and stored. I know ours has been, and it is now one of our main priorities to put our material in better order.

Another issue which Jim brings up is our place in interrupting people's lives. Of course, sensitivity cannot be over-emphasized, though when it comes down to it, all the people we deal with are constantly being bombarded by every force imaginable to buy products or concepts. I'm pretty proud of what I'm selling and of what I'm giving back. So I am somewhat consoled. Where my attitudes have changed is mostly in the whole idea of making it very clear both to myself and to my informant why I am interrupting their lives.

In my first projects I would basically cruise, probe, gather clues and dive in, full of enthusiasm for the material. I suppose survey work is still much like this. Though I find that the more I do fieldwork, the more I make it totally clear what I am about before I interrupt and probe into people's lives. I am enclosing a copy of a letter which was sent to four families who we are currently working with in Carbon County, Utah. This sort of clear written statement seems to be useful and can clear up possible misunderstandings from the outset. I used to put considerable worth on the spontaneity of unannounced visits. I think now that spontaneity is not synonymous with catching people off guard. In other words, most people are proud of their folk skills, and polite visiting manners and clarity of purpose give the entire interchange more value.

Part of my change in view came about from reading a nice little article by Alan Jabbour in Goldenseal magazine on his work with Henry Reed, and also from long distance driving conversations (road scholarship) with Jim Griffith and other fellow fieldworkers.

Fieldwork or interaction with folks is still the basis of my job. I realize that I could easily administrate and coordinate all the time. If I did, our center might get more done. At this point, however, I easily lose sight of who I serve if I do not involve myself in fieldwork.

Hal Cannon, Folk Arts Coordinator, 617 East South Temple, Salt Lake City, UT 84102
(801) 533-5895

Sample letter referred to above:

We are planning a project to record the music of four families in Carbon County who excel in keeping music as an active tradition. Along with these recordings, a booklet will be compiled on the music and history of the chosen families. Eventually, we hope this material will be published as records or cassettes with a booklet. It would be used primarily in education to teach children about local folk art and ethnicity.

Would you honor us by allowing us to record your music and interview you for this project? We have great respect for your talents and for the contributions you and your family have made in Carbon County. That is why you have been selected. To make it clear as to what we want to do and what would be expected of you, I have prepared a calendar of the project. If you have questions, I will call you in the next ten days and we can discuss this further.

Summer 1982. This summer myself, Carol Edison, and one other folklorist will come to Carbon County to spend as much time with you as we can over the span of one week. In this week we would like to record a good deal of your songs and music, take extensive photographs of you and your family, and copy old family photographs you might have, and interview you extensively about yourself, your music, your family history, etc.

Fall 1982. We will send you copies of the tapes and photographs we took of you to keep. We will also send you copies of the articles written about you for your corrections, additions, and subsequent approval. When all this is done, we will edit the material down so the music, photographs, and articles on four families fit into one booklet and on one or two records or cassettes.

Winter 1982. We will submit this material to the University of Utah Press and perhaps other educational publishers to see if they will publish it. If they do, you will be paid an honorarium of \$100 to \$500, depending on how much of your music is used. Besides getting copies of all the tapes and photographs and a few complimentary copies of the finished product, this is all materially you will get out of the project. It must be stressed that this is an educational project, not a money-making project. We do promise that we will be sensitive in all our dealings with you, and that in the end you will be proud of your part in this project.

ISSUES:

Sample letter

We hope you allow us to interrupt your busy life for a short time this summer.

Hal Cannon, Folk Arts Coordinator

Fieldwork

For North Dakota, fieldwork is imperative. It is a territory rich in "stuff" with little having been done. Therefore "expeditionary" work is necessary for not only gathering material to use for programming, but to know what to program at all. A constant touch with communities throughout the state is the only way to maintain responsiveness to community needs as a public servant. Familiarity develops familial concerns. Initially it's those common places within the community that I look for. Those places designated as public ground that give a hint of the communities shared public demeanor: grocery store, cemetery, post office, bar, implement and livestock sales, auctions, county buildings, businesses, barbershop, etc. I like to just be around, get into conversations and casually scope the place out and let myself be seen. This gives a sense of people in daily routines, how the community carries itself, and allows them to get used to me. As a point of perspective, the vast majority of North Dakota towns are less than 1,000 in population. In the past year I've had 92 fieldwork days away from home. Most of that between four and ten days at a time. I collected in sixty-four different localities.

One thing I've found when thinking of public programming, and especially performances, is that so much is dependent on my personal knowing. That even though the information is written down about contacts, etc., it is the established relationship over time and my direct involvement in the presentations that allow them to happen. Actually, I'm glad this is so. I wouldn't want just anybody dealing with certain situations, although the dependency this creates on my position for certain programs to happen is at times too much responsibility. There's a lot of give and take. Being the only public sector folklorist working in North Dakota, and for a state agency, the responsibility of serving the whole state is great. Sometimes I find myself spreading so thin to speak to all "constituencies." Other times, to get deeply into one thing and do it well, it is to the exclusion of the rest. It's always being subject to the politics of why this and not that. Oh well.

Ethics concerning the use of my collected information by political critters, or of their using me and my position because of inside perspectives, is tough to handle at times. The highlighting of certain folk groups or artists and thinking that fulfills responsibility to traditional, minority or underprivileged situations, or using inventory listings for lobbying efforts of a political venture.

Fieldwork and community involvement can be very frustrating when one gets to the point of, perhaps, knowing so much that all seems futile. I use the reservations as an example, both the overall conditions as well as their changing perceptions of me. To start from scratch and being able to help with morale, technical and financial assistance. Then their realizing/thinking I'm money bags, when actually I'm not - just that I've worked at getting folk artists in residence, workshops and performances off the ground. So that factions fight amongst themselves for my dole, and always expecting more. Eventually I end up being treated as if only another state bureaucrat with purse strings. And me, therefore, losing effectiveness.

Hand in hand, the more time with the state agency, the more entrenched, indeed, bureaucratic, the position does become. The more the position is realized to have potential that might serve other state agencies and authorities for their own purposes, the more demands are made to fulfill other peoples concerns. Hence, there is a growing loss of control for certain specific directions and folkloric integrity.

This leads to recognition of a dicotomy in the personal accommodation of the total scope/predicament of the folk arts coordinator position. In many ways the problems I've discussed are just daily hubbub that those who are perhaps older and more experienced would accept as routine. Indeed, that it is the job of the coordinator to deal with those problems and build a bureaucratic structure in state government for folk arts. But then, I feel that many of the people who are attracted to folklore as a discipline, and public sector work as a profession, are of a certain kind, with compassion and concern for an aspect of our society's health and stability. Only now, with the relatively new advent of government involvement in highlighting folk culture, are we beginning to see and understand some of the ways that such involvement is playing itself out. It is not uncommon, we learn, that the "beliefs, values and desires" we hold, as people within a profession, are compromised reaching to span the turf between the "folk" and exploitive situations that appear inherent in objectified bureaucratic structures.

Nicholas Vrooman, State Folk Arts Coordinator, North Dakota Council on the Arts, Black Building - Suite 811, Fargo, ND 58102

ISSUES:

Fieldwork

I have always felt the heart of what we do as public sector folklorists is based in fieldwork. Any program worth its salt must be rooted in solid fieldwork. But as others point out the more official and bureaucratic we get the further removed we are from the field. In order to set up a program with a permanent base I am finding it impossible to do any extensive fieldwork so no new material is being generated. Hopefully it is the long range view which will make this worthwhile.

The ideal is to get the public program firmly established with a steady funding source and then go back to doing what I do best: developing projects and working in the field. But there are problems here too. If the program develops, the folklorist wants to have strong input into its future vision. Again there's a wrench -- fieldwork or administration. For me there is no choice. I hate administrating -- yet who knows better than the folklorist who has worked in the field what the needs and possibilities of the program are. Sometimes I think we're burying ourselves in red tape. As we become enmeshed in the machinations of state agencies, demands on our time become overwhelming. However, if we are to be truly effective we must keep both feet solidly in the field. As our service is heralded by the state, we push for more permanent funding. In doing so our job takes on a different character. Pressures are constantly exerted to keep us from the field. We must be very careful not to lose our effectiveness.

Perhaps stability is a double edged sword. How far do we compromise? I don't like to compromise at all! We each must tread a path over some very slippery stepping stones.

Jane C. Beck, Vermont Folklorist, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602 (802) 828-3291

OTHER ISSUES:

Though there are many issues that could be discussed by folklorists in New England, each one of us will probably focus on those questions which she/he is dealing with at present.

The concerns I have derive from my position as Folk Arts Coordinator for the Rhode Island State Council on the Arts. The Folk Arts Program is funded by the National Endowment for the Arts and started in February of this year. A continuing grant was applied for and received.

The program seeks to (and here I quote from my guidelines):

- a. Expand awareness of the Folk Arts as an ongoing process in every community.
- b. Integrate the Folk Arts with other learning/teaching processes.
- c. Foster the maintenance of the traditional heritage in the state by:
 1. Identifying folk artists;
 2. Providing folk artists with residencies in schools, community centers, senior citizens' centers, and other sites which are focal cultural points in a community;
 3. Keeping records on the folklife traditions in the state.

As Folk Arts Coordinator, I would like to address three (Dundes would approve!) topics: (1) folk artists vs. revivalists; (2) folk arts in the schools; and (3) exchange of film/video materials.

Each topic warrants several pages of presentation and discussion; since the response to and the format of this dialogue are as yet unknown, I will limit my first contribution to a few points and questions on each topic. Hopefully, this will generate an ongoing exchange on these topics as well as on subjects submitted by other contributors.

Folk artists vs. revivalists. The decision as to who is a folk artist and who is a revivalist does not become a crucial matter unless one is involved in public programming in the folk arts. Generally a person who shares his/her knowledge with an interviewer has some traditional information to impart. But, to hire a folk artist for a workshop, one wants to insure that the person has the traditional skills required to conduct a workshop of some length and intensity. Many of the folk arts as we all know, are ancillary occupations, skills and knowledge that a person has acquired traditionally but does not rely on to bring a steady sufficient income. Most folk artists are otherwise employed (or are retired and unwilling to travel to sites where programs take place). Another major impediment to the program is that though a person may be a folk artist with a considerable amount of skills and knowledge, the person may not have the ability to share his/her knowledge with either school children or the elderly. In many cases, compromises have to be reached (each folk artist's application/interview is reviewed by a panel which is aware of the above mentioned problems): people who have acquired a skill traditionally and have subsequently increased their knowledge about a particular folk tradition by read-

OTHER ISSUES:

ing about that tradition or acquiring more training in a non-traditional setting or manner, may be incorporated in the project. For instance, we have on our roster a Cape Verdean storyteller who, as a child, learned a number of Cape Verdean stories from an uncle, in a traditional family setting. Later on, he became interested in the art of storytelling, read books on African and Afro-American tales, and incorporated that material in his repertoire. He has also become part of a group which performs through the state; the two other people he works with would probably be called revivalists. The problem becomes even more acute with music. With the influence of the media, there are many "folk" singers whose skills do not have a community basis. Yet, many of these musicians "jam" with other musicians (and that is a community).... Any thoughts on this?

Folk Arts in the Schools. When I started as the Folk Arts Coordinator, I modelled the Folk Arts in the Schools Program after the Arts in Education Program. BUT, the AiE program (1) has a budget that is considerably higher than the Folk Arts Program; (2) has been going on for a number of years; (3) uses a considerable number of artists (and companies) from out of state; and (4) because of the nature of the arts, does not require the coordinator's time to conduct interviews and fieldwork. The AiE Program accepts applications from artists once a year through the RISCA newsletter and the papers, and get hundreds of applicants!

Though every Folk Arts program in the schools has been successful, every one of them has been different in length and intensity, and has required a great deal of planning and research.

I would welcome a dialogue with anyone involved in programming folk arts in schools. I particularly would like to know how the Folk Arts should be incorporated with the AiE program, and what the advantages (or disadvantages) of such an integration are.

Film/Video. One of my major interests is visual anthropology. I have accumulated a number of photographs (both B/W and color) on the Folk Arts Program. I also plan to produce at least two video tapes on the Folk Arts in Rhode Island (though I have training in film production, film is too expensive). In view of eliminating some of the production costs of media projects, I acquired a certification with a local cable network. I would like to share ideas with anyone who has been involved with community cable access.

Please address all correspondence to Winnie Lambrecht, Folk Arts Coordinator, Rhode Island State Council on the Arts, 312 Wickenden St., Providence, RI 02903

I have been working on folk arts projects in the state of Kansas since 1980, although the position of Folk Arts Coordinator only came into existence in the summer of 1982. My current position is jointly sponsored by the Kansas State Historical Society, the Kansas Arts Commission, and the Division of Continuing Education at Kansas State University (the sponsors of an annual statewide folklife festival). Working with three agencies has its obvious drawbacks, however. There is also an extremely positive side to this joint venture. All three agencies have an interest in the position; therefore my basis for support in the state is quite strong.

The programs we have attempted to date have been extremely well received throughout the state. However, I often feel I am developing and carrying out folk arts programming in a state of isolation. I have an Advisory Board to play ideas off of; however, with one exception, the members of the Board are not trained folklorists. This is due to the fact that there are no other trained folklorists in the state at this time. Therefore I am grateful for this opportunity to communicate with other public sector folklorists. Although there are many issues which can be discussed through this communication, I will focus on a few issues I am currently struggling with.

Traditional vs. revivalistic artists. The Kansas Folklife Festival is in its fifth year. Putting on such an extravaganza takes considerable energy and creates a great deal of frustration among staff members. However, the rewards are many. In Kansas the Festival serves to honor the state's folk artists and to educate the public about folklife in Kansas. It is my job to advise the Festival staff about possible participants. The problem of the traditional performer vs. the revivalistic one surfaces every year. This problem is also more acute when it comes to booking musicians as opposed to craftsmen. In smaller workshops we have sponsored across the state I have little problem booking an artist with a "truly" traditional background. The Folklife Festival, however, requires a large number of artists to perform before a large general audience. Some of the state's "best" traditional performers are either unwilling or unable to perform on a large stage in front of a large audience. I also must be sensitive to my audience and give them performers that entertain, as well as educate. There is also the problem of groups that are mixed. A traditional performer may play with a group of revivalist musicians. The individuals involved, of course, rarely make this distinction among themselves.

OTHER ISSUES:

So, what is one to do? We all know that the distinction between traditional and revivalistic artists is not a clear one and depends somewhat on the attitudes of the person making that distinction. At this point, I try to stay with as many of the traditional performers as possible when planning an event such as the Folklife Festival. I am, however, aware that the only way for a statewide event such as this one to survive is to entertain the audience. Therefore, I do occasionally allow "mixed" groups to perform or groups that have revived their own culture as long as they make a strong effort to be true to the tradition they represent. I try to point out the difference between revivalistic and traditional performers through the use of stage presenters and written essays in the Festival program.

I would be very interested in hearing about how other coordinators have solved this dilemma since I am not entirely satisfied with my own solution.

Audience expectations. This is a concern I commonly refer to as the problem of the polyester quilt, and relates directly to the problem of revivalistic vs. traditional artists. I am often frustrated by the public's desire to view recreations of pioneer crafts as opposed to the works of practicing traditional artists. Quilts are a fine example of this. Many of our finest traditional quilters have allowed fabrics that are other than 100% cotton to be included in their current quilts. Like their mothers before them, these quilters are using what materials are available to them. The tradition is obviously going through certain changes. There is, on the other hand, a large population of "revivalistic" and/or "art" quilters in the state. These quilters are offended (and this is not too strong a word) by any quilt that does not meet their image of a "pioneer" quilt. My frustration lies in trying to educate the public to the fact that traditions are not frozen in time or space.

Regional differences. This is a difficult concern to express to a national audience but I hope in expressing it I will find support among other state folklorists. The perspective with which we as folklorists are taught to make judgements about folk arts are often based on those arts that have flourished in the eastern and southern parts of the United States. This perspective is not always applicable to those of us working in the central and western parts of the country. Roger Welsch has been quoted as saying there is no folk art on the Plains. I interpret that statement to mean that the folk arts of this area cannot be judged or interpreted with the same criteria that is used in other parts of the country (forgive me Roger if I'm wrong). If one was to use the eastern perspective, for instance, the Plains area would indeed come up short. This area was not settled until the latter half of the 19th century. Even the Native America tribes which exist within the state today were relocated to this area as late as 1840. Although settlers to this area were often physically isolated from their neighbors, they were not cut off from the outside world. They were, however, often separated from family and community! All of these factors and more led to the creation of new traditions and modifications of old ones. Some traditions that exist in this part of the country are at times misunderstood or questioned by those from outside the area. I feel it is important to judge the folk arts of a region on the standards that apply to that region. On the whole there are fewer folklorists working in these central and western states; however, I feel that it is important to see that we have representation at the national level. If the folk arts of this country continue to be judged by eastern and southern standards it is partially the fault of those of us working in other parts of the country for not making our special concerns known.

State Funding for Folk Art Coordinator positions. My position is currently funded by the National Endowment for the Arts. We have just begun lobbying to have the position and/or folk arts programming money picked up by the state. It appears we will have to wait until 1984 to have the position seriously considered by the state. I would be interested to hear the do's and don'ts of this process from someone who has been successful in achieving state funding.

Please address all correspondence to Jennie Chinn, Folk Arts Coordinator, Kansas State Historical Society, 120 W. 10th, Topeka, KS 66612

SURVIVAL:

The only issue I can really think about is survival. I will continue to wonder how we can be effective researchers/scholars/presenters/designers/administrators/ (folklorists!) and politicians/public relations experts. I would like to believe the second part would automatically follow from the first, but I don't believe it.

And then, to contradict what I just said, I do sometimes think about how folk arts programs (for those who are in state arts agencies) relate to arts agency goals in economic development. With virtually all state arts agencies making their pitch to their legislatures in terms of the economic benefits of the arts (with region-wide or state-wide studies to back them up), where does folk arts come in? Do we devise job-training folk crafts programs? Gear up for tourism? Aid folk performers to become "professional?" Are there

SURVIVAL:

models for such metamorphoses in other states? I have to admit, such prospects seem pretty far from my own concerns -- maybe opposed to them. Maybe someone else has some positive ideas in this realm.

Finally, another issue I would rather not deal with, but which is breathing down our necks, is new technology. This letter I am writing to you is done on a word processor. State arts agencies are really getting into these and other technologies dealing with information. The information we possess is particularly sensitive in a particular way, as we all know; and we usually have not been very hard pressed to manipulate it in any but our own ways. That may be changing. Do we just ignore that? Can we? What is the response others have found to be satisfactory?

Steve Siporin, Idaho Commission on the Arts, 304 West State Street, Boise ID 83702

PROPOSAL FOR AN EASTERN REGIONAL CONFERENCE FOR PUBLIC SECTOR FOLKLORISTS, APRIL 1984:

Following the fortunate exposure of Pennsylvania's Office of State Folklife Programs in The Wall Street Journal, the Executive Director of The Balch Institute for Ethnic Studies in Philadelphia suggested the possibility of hosting a meeting of public sector folklorists at the Balch Institute. I am writing this memo to give exposure to this proposed meeting for public sector folklorists east of the Mississippi, and to enlist your aid in determining the nature and format of the gathering.

There are issues which warrant our attention and which call for continued discussion. The Southeastern Regional Conference in 1981 identified the following five topics: The Money Question; The Effects of Public Folklife Programming; Public Folklife Programs and the Needs of the Folk; The Festival; Public Sector Folklore and Folklife Curricula.

Discussion of these and other topics central to our work as folklorists in the public sector must continue, but there may be another useful approach to incorporate in this proposed meeting. Several public sector folklorists have suggested the possibility of structuring the meeting in part as an in-service training seminar. This format would allow folklorists to learn from one another's expertise in a workshop setting. Workshop topics already proposed include: record production and distribution; folklife programming for public and cable television; marketing strategies for traditional crafts. These workshops would allow folklorists to learn and evaluate techniques and develop resources for future projects. Workshops may provide a valuable counterpoint to panels and discussions with a reflective, evaluative stance.

The Balch Institute would be an interesting meeting ground for public sector folklorists. Founded in 1971, The Balch Institute has risen to national prominence in the area of ethnic studies. Its four galleries have displayed folk arts exhibits, and its library is a major resource center. The collection includes over 500,000 books in many languages, 10,000 reels of microfilm, periodicals, sheet music, calendars, posters, and over 300 currently published ethnic newspapers in the United States.

Folklorists will be able to utilize The Balch Institute's resources in any work relating to American ethnic folklore. In turn, The Balch Institute's interest in the work of the public sector folklorists signals a movement towards increased commitment in the area of folk arts and folklife.

I will be happy to serve as coordinator for this event, handling the logistical, budgetary, and programmatic aspects. At this stage, I would like to hear from as many public sector folklorists as possible concerning this proposed meeting, topics for sessions, and suggestions for workshops. Anyone interested in serving on a program committee to evaluate these suggestions and proposals should contact me directly.

Shalom Staub, Director of State Folklife Programs, Governor's PA Heritage Affairs Commission, 309 Forum Building, Harrisburg, PA 17120 (717) 783-8625

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Please make checks payable to Public Programs Section and send to Ormond Loomis,
Treasurer, Florida Folklife Program, PO Box 265, White Springs, FL 32096.

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PUBLICATIONS AND PROGRAMS AVAILABLE FROM PUBLIC PROGRAMS:

Alabama:

The Culture of Southern Black Women: A Teacher's Guide, Spring 1983
Project on the Culture of Southern Black Women, P. O. Box 1391, The University of
Alabama, University, AL 35486

Record

"'Birmingham Boys': Jubilee Gospel Quartets from Jefferson County, Alabama," Alabama
Traditions 101, Library of Congress Catalog No. 81-750547
Alabama Folklife Association/Alabama Traditions, P.O. Box 1391, The University of
Alabama, University, AL 35486
Record and booklet \$7.98 + \$2.50 postage & handling

"Wiregrass Notes: Black Sacred Harp Singing from Southeast Alabama"
Produced and edited by Henry Willett, includes booklet
Wiregrass Sacred Harp Singers, Route 2, Box 270, Ozark, AL 36360
\$7.50 prepaid

Alaska:

Eskimo Dolls, Ed. Suzi Jones 1982
Catalog 75 pp.

Native Arts Issues 81/82, Ed. Suzi Jones 1982
For further information write: Suzi Jones, Alaska State Council on the Arts,
619 Warehouse Avenue, Suite 220, Anchorage, AK 99501

Arkansas:

Folk Arts Program Newsletter, Ed. Stephen P. Poyser, State Folk Arts Coordinator
Arkansas Arts Council, Suite 500, Continental Building, Little Rock, AR 72201

Arizona:

Mexican Masks from the Cordry Collection. James S. Griffith
Arizona State Museum, University of Arizona, Tucson, AZ 85721 - \$8.00

Old Men of the Fiesta: An Introduction to the Pascola Arts James S. Griffith and
Felipe S. Molina, The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004 - \$7.45

The Southwest Folklore Center Newsletter
University of Arizona, Tucson, AZ 85721 - Free

Florida:

Florida Basketry: Continuity and Change. 40 pp. catalog
12 or more copies \$1.50 each - 1 at \$2.00 plus sales tax (5%) + postage \$.85

Folklife in the Classroom: Guide for Florida Teachers. 12 pp. manual
Available only to Florida schools, libraries and universities for \$1.00

A Report on Folk Arts Programming in Florida Schools. 56 pp. booklet
Available only to Florida schools, libraries and universities for \$1.00

Cassette

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All of the above available from: Florida Folklife Program, P. O. Box 265, White Springs,
FL 32096

Idaho

Record

"Soy Mexicano" Mexican-American music from southern Idaho

Idaho Commission on the Arts, 304 West State Street, Boise, ID 83702

Slide/Tape

"Folklore is All Around Us" - An Introduction to Idaho Material Folk Culture
10 minutes, 80 slides

"I've Got a Soft Spot for Some Old Horse" - Bob Severe Master Saddlemaker
18 minutes, 140 slides

"Empty Boots and Fallen Doves" - Gravemarkers in the Wood River Valley,
12 minutes, 80 slides

"We Came to Where We Were Supposed To Be" - Shoshone-Painte Traditions of
Duck Valley, 13 minutes, 80 slides

"Timbers and Dovetails" - The Log Cabin Tradition in Idaho, 10 minutes, 80 slides

Slide/Tape Series: Folk Arts Coordinator, Idaho Commission on the Arts, 304 West State
Street, Boise, ID 83720 - Rental: \$4.00; Purchase \$60.00 except Master Saddlemaker which
is \$80.00. After June 1, 1983 prices will change.

Indiana

"Identifying Folk Art in Your Community" - Betty Belanus, Indiana History Bulletin
Vol. 59, No. 11, Nov. 1982

Public Sector Folklore compiled by Betty J. Belanus

Indiana Arts Commission, 155 E. Market St., Indianapolis, IN 46204

Louisiana

The Cajuns: Essays on Their History and Culture, Ed. Glenn R. Conrad
USL History Series, No. 11, \$17.00

Clasped Hands: Symbolism in New Orleans Cemeteries, Leonard V. Huber

A Comparative View of French Louisiana 1699 and 1762: The Journals of Pierre LeMoyne
d'Iberville and Jean-Jacques-Blaise d'Abbadie. Translated and Edited by Carl H. Brasseaux

PUBLICATIONS AND PROGRAMS FROM PUBLIC PROGRAMS:

Louisiana

Creole Collage, Leonard V. Huber: Reflections on the Colorful Customs of Latter-Day New Orleans Creoles

Green Fields: 200 Years of Louisiana Sugar. A catalog complementing the pictorial exhibit prepared under the auspices of the Center for Louisiana Studies.

All of the above available from: Center for Louisiana Studies, P. O. Box 4-0831, University of Southwestern Louisiana, Lafayette, LA 70504

Baton Rouge Blues by Jimmy Beyer. 66 pp. booklet with bios and photographs of blues performers of the Baton Rouge area. Arts and Humanities Council of Greater Baton Rouge, 427 Laurel Street, Baton Rouge, LA 70801 - \$3.50

"Doing It Right and Passing It On: North Louisiana Folk Crafts" 44 pp. Large format booklet to accompany crafts exhibition with bios, photographs, and locations of craftspeople from north Louisiana. Introduction by H. F. Gregory, Alexandria Museum, 903 Main Street, Alexandria, LA 71301 - \$5.00

Louisiana Traditional Crafts by Frank de Caro and Rosan Jordan, 15 pp. booklet covering a range of traditional crafts from throughout the state including All Saint's wreaths, palmetto weaving and tatting. Office of Program Development, Division of the Arts, P.O. Box 44247, Baton Rouge, LA 70804 - \$1.50

Records

"'Cornbread For Your Husband, Biscuits For Your Man'--Clifford Blake Sr. Calls the Cotton Press"

001: LP of worksongs, blues, traditional tales and personal narratives.. Booklet included. Louisiana Folklife Center, Northwestern State University, Natchitoches, LA 71457 - \$7.50

"Festival de Musique Acadienne '81" - Live production and notes, Barry Jean Ancelet Swallow Records, Ville Platte, Louisiana

"John Delafosse: Zydeco Man" - LP of contemporary zydeco performer, extremely popular in Louisiana today and the partial subject of a forthcoming film called "Zydeco" Arhoolie Records, 10341 San Pedro Avenue, El Cerrito, CA 94530 - \$6.00

"Michael Doucet: Dit Beausoleil" - LP of contemporary Cajun violinist who has mixed Cajun music with jazz, rock and swing as well as reviving older styles of Louisiana French tradition Arhoolie Records, 10341 San Pedro Avenue, El Cerrito, CA 94530 - \$6.00

"The North Louisiana Stringband"

002: LP of hillbilly music from north central part of the state. One side recorded at the Natchitoches Folk Festival. Other side recorded at the Old Barn in Boyce. Booklet included. Louisiana Folklife Center, Northwestern State University, Natchitoches, LA 71457 - \$7.50

"'Since Ol' Gabriel's Time' Hezekiah and the Houserockers"

003: LP of country blues with a jazz influence. Recorded at the Natchitoches Folk Festival and in Ferriday, LA. Booklet forthcoming. Louisiana Folklife Center, Northwestern State University, Natchitoches, LA 71457 - \$7.50

"Zodico Louisiana Creole Music" - an anthology of black, Creole music from rural Louisiana recorded and annotated by Nick Spitzer. Booklet included. Rounder Records, 186 Willow Avenue, Somerville, MA 02144 - \$6.00

Maryland

Baltimores Painted Screens: Exhibit Catalog, Towson State University 1982

Folklife Program Brochure, both available from: Maryland State Arts Council, 15 West Mulberry Street, Baltimore, MD 21201 - Free

Michigan

Artists in Aprons: Folk Art by American Women. Exhibition Catalogue. Introduction by Joan Mondale. Text by C. Kurt Dewhurst, Betty MacDowell, and Marsha MacDowell. New York: E.P. Dutton in association with the Museum of American Folk Art, 1979 \$11.00 postpaid

PUBLICATIONS AND PROGRAMS FROM PUBLIC PROGRAMS:

Michigan

Cast in Clay: The Folk Pottery of Grand Ledge, Michigan. Exhibition catalogue. Text by C. Kurt Dewhurst and Marsha MacDowell. East Lansing: Michigan State University, 1980. \$6.00 postpaid

Downriver and Thumb Area Michigan Waterfowling: The Folk Arts of Nate Quillen and Otto Misch. Exhibition catalogue. Text by C. Kurt Dewhurst and Marsha MacDowell. East Lansing: Michigan State University, 1981 - \$3.00 postpaid

Rainbows in the Sky: The Folk Art of Michigan in the Twentieth Century. Exhibition catalogue. Text by C. Kurt Dewhurst and Marsha MacDowell. East Lansing: Michigan State University, 1978 - \$6.00 postpaid

"Your Wellwisher, J. B. Walker: A Midwestern Paper Cut-out Artist
Exhibition Catalogue. Introduction by C. Kurt Dewhurst and Marsha MacDowell. Essay by Jeanne Harrison Meyer. East Lansing: Michigan State University, 1979. \$4.00 postpaid.

Folkline Newsletter, \$3.00 for 1 year subscription (3 issues)

Folkpatterns: A 4-H Newsletter focusing on Cultural Patterns in Family and Community - Free

Folkpatterns 4-H Activity Book, \$.85 for general public; \$.60 for county use through 4-H

Folkpatterns 4-H Leaders Guide, \$1.70 for general public; \$1.20 for county use through 4-H

Postcards of Michigan Folk Arts. Photos of folk arts featured in recent exhibitions. 14 for \$1.50 postpaid

Exhibition Posters for:

1. "Michigan Folk Art: It's Beginnings to 1941."
 2. "Rainbows in the Sky: the Folk Art of Michigan in the Twentieth Century"
 3. "Cast in Clay: the Folk Pottery of Grand Ledge, Michigan"
- Each \$2.00 postpaid

The above are available from: The Museum, Michigan State University, East Lansing, MI 48824

New Jersey

Folklife in New Jersey: An Annotated Bibliography compiled by David S. Cohen 1982 - \$3.00

Folklife Program Brochure - Free

Ukrainian-Americans: an Ethnic Portrait. Photographs by Donald P. Lokuta, Text by David S. Cohen, 1982.

The above are available from New Jersey Historical Commission, 113 West State Street, CN 520, Trenton, NJ 08625. \$3.00

Film

"Barnegat Bay" on Duck-Hunting Boats and Decoys. Coproduced by Louis J. Presti of New Jersey Network and David S. Cohen of New Jersey Historical Commission

For information on rental or purchase write: Lou Presti, N.J. Network, 1018 Whitehead Road Extension, Trenton, NJ 08638

New York

Folklife Brochure, New York State Council on the Arts

List of Support for Projects related to Folklife 1981-82
New York State Council on the Arts, 80 Centre Street, New York, NY 10013

North Dakota

Iron Spirits. Eds. Nicholas Curchin Vrooman and Patrice Avon Marvin
North Dakota Council on the Arts, Suite 811, Black Bldg., Fargo, ND 58102
1982 - \$10.95

Ohio

OAC/OPH Joint Program in Folk Art and Culture Brochure, 665 Jefferson Avenue, Columbus, OH 43215 - Free

PUBLICATIONS AND PROGRAMS FROM PUBLIC PROGRAMS:

Ohio

"Traditional Arts: The Lively Academy" - Artspace vol. 5, No. 5, Nov/Dec. 1982
This issue of Artspace concentrates on the traditional arts and on the Ohio Arts Council's Traditional Arts Program. Free publication of Ohio Arts Council.

Record

Traditional Arts Program/Ohio Foundation on the Arts - "Folk Music of Ohio, 1938 through 1940" 1978 - \$7.00 + \$1.50 shipping per order

Traditional Arts Program/Ohio Foundation on the Arts - "Rats Won't Stay Where There's Music" 1980 - \$7.00 + \$1.50 shipping per order

Traditional Arts Program/Ohio Foundation on the Arts - "Traditional Music from Central Ohio" 1979 - \$7.00 + \$1.50 shipping per order

Records available from: Ohio Arts Council, 727 E. Main St., Columbus, OH 43205

Pennsylvania

"Folklife News" Cultural Columns (Newsletter) Pennsylvania Heritage Affairs.
Heritage Affairs Advisory Commission, Room 309, Forum Bldg., Harrisburg PA 17120 - Free

Wycinanki and Pysanky: Forms of Religious and Ethnic Folk Art from the Delaware Valley"
Neil R. Grobman, Pennsylvania Ethnic Heritage Studies Center, 4G-31 Forbes Quad,
University of Pittsburg, Pittsburg, PA 15260 - \$4.50

Rhode Island

Festival Folklorics: Latino-Americano Hispanic Folk Arts Festival. Michael E. Bell
Roger Williams Park Museum - Pub. #4, 1982 - Free

Quilting: Folk Tradition of the Rhode Island Afro-American Community. Michael E. Bell and Carole O. Bell - Free

Roots and Remedies: Afro-American Folk Medicine in Rhode Island - Michael E. Bell

Both publications available from Rhode Island Folklife Project, The Old State House, 150 Benefit Street, Providence, RI 02903 - Free

Utah

The Grand Beehive. Ed. Hal Cannon, catalog
University of Utah Press, 1980 - \$8.50

Utah Folk Art. Ed. Hal Cannon, catalog 150 pp., Brigham Young University Press, 1980 \$10.50

Records

"The New Beehive Songster" - Vols. 1 + 2 Okehdokee Records, OK 76004, PO Box 341 Salt Lake City, UT 84108, 1976 - \$9.00 each

Video Tape

Portrays folklife of southern Utah through performance and demonstration at the Southern Utah Folklife Festival.
Carol Edison, Utah Arts Council, 617 E. South Temple, Salt Lake City, UT 84102

Vermont

The General Store in Vermont: an Oral History. Jane C. Beck 1980
Vermont Historical Society, Pavilion Building, Montpelier, VT 05602 - \$3.50

Always in Season: Folk Art and Traditional Culture in Vermont. Ed. Jane C. Beck 1982
Catalog 144 pp. \$8.75 + .63 postage

Always in Season: Folk Art and Traditional Culture in Vermont. A Resource Manual for Educators - \$2.00 (free to Vermont teachers)

Vermont's Folk Arts and Folklife Collections. Jane C. Beck 1980 - \$1.00

Postcards of 4 pieces featured in "Always in Season" Exhibition. 4 postcards for \$1.00

PUBLICATIONS AND PROGRAMS FROM PUBLIC PROGRAMS:

Vermont

Poster: Always in Season - \$2.00

Slide/Tape

"The Vermont Country Store" - 23 minutes, 2 projectors

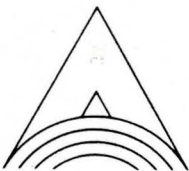
Video Tape

"Vermont Folk Artists" - 21 minutes 1/2" video cassette, Rental \$25.00; Purchase \$100.00

All of the above available from the Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602

Wisconsin

"Traditional Norwegian-American Music from Wisconsin: Across the Fields: Fiddle Tunes and Button Accordion Melodies" - Text Phil Martin, Photographs Lewis Koch, Music Transcriptions Bob Wernerehl. Wisconsin Old-Time Music Project, Folklore Village Farm, Dodgeville, Wisconsin 53533
Booklet and Record



Vermont Council On The Arts
136 State Street
Montpelier, Vermont 05602



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WSH

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